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MR. PEPYS THE MUSICIAN.¹

BY FRANCIS HUEFFER.

(Continued from page 56.)

IV.

Before passing on to more important matters, it is necessary to mention one or two more instruments which formed part of the Pepysian collection, or of which he had at least personal cognizance. We have already seen that his intended purchase of an organ came to nothing. A similar fate and for similar reasons frustrated his transactions for the acquisition of a harpsicon, of which an account is given in the following passage:—

"March 23, 1668. To the tavern and there bespoke wine for dinner, and so to Bishopsgate Street, thinking to have found a harpsicon maker, but he is gone, and I have a mind forthwith to have a little harpsicon made me, to confirm and help me in my musique notions, which my head is now-a-days full of, and I do believe will come to something very good."

Unfortunately Mr. Pepys does not record the name of the instrument-maker in Bishopsgate Street. He, on the other hand, mentions that of another manufacturer sufficiently familiar to those interested in the subject. "To Whitehall," he writes less than a fortnight later. "Took Aldgate Street in my way, and there called upon one Hayward, that makes virginalls, and there did like of a little espinette, and will have him finish it for me; for I had a mind to a small harpsichon, but this takes up less room."

Mr. Pepys, however, was not a man to be hurried into a bargain. Several months afterwards we still find him haggling over the same spinet. "I to buy my espinette," he writes, July 13 of the same year, "which I did now agree for, and did at Hayward's meet with Mr. Thacker, and heard him play on the harpsichon so as I never heard man before, I think;" and two days later we hear that the instrument has been brought home, and that its price is five pounds. The list of seventeenth-century instrument-makers may be enriched by another harmonious name, that of Mr. Drumbley, whose speciality seems to have been the flute. "To Drumbley's, the pipe-maker," Mr. Pepys writes, January 20, 1668, "there to advise about the making of a flageolet to go low and soft; and he do show me a way which do do, and also a fashion of having two pipes of the same note fastened together, so as I can play on one, and then echo it upon the other, which is mighty pretty."

The same Drumbley soon after supplies a

recorder "which I do intend to learn to play on, the sound of it being, of all sounds in the world, most pleasing to me." It will be seen that the instruments of the Pepysian collection which have already been mentioned, and to which the lute ("Up before four o'clock and so to my lute") may be added, included most of the components of the orchestra as it existed in those days.

To bring this part of the subject to a dramatic climax, it will be well to mention the tremendous instrument which went by the still more tremendous name of trump-marine.

"October 24, 1667. To Charing Cross there to see Polichinelli, but it being begun, we in to see a Frenchman, at the house where my wife's father last lodged, one Monsieur Prin, play on the trump-marine, which he do beyond belief; and, the truth is it do so far outdo a trumpet as nothing more, and he do play anything very true, and it is most admirable and at first was a mystery to me that I should hear a whole concert of chords together at the end of a pause, but he showed me that it was only when the last notes were fifths or thirds one to another and then their sounds like an Echo did last so as they seemed to sound all together. The instrument is open at the end I discovered; but he would not let me look into it."

The trump or more correctly the trumpet marine is referred to at considerable length by Hawkins (Novello, Ewer and Co.'s edition, pages 329, 605, 763), who in the last-named place quotes an extract from the *London Gazette* (February 4, 1674), giving an account of "a concert of four trumpets marine never heard of before in England;" a statement which is rectified by the passage above quoted. Glareanus, in his "Dodecachordon," states that the instrument was much in vogue amongst the Germans, French and Netherlanders. Viridung, Agricola, and other writers of the sixteenth century also give descriptions of it, but no satisfactory etymology of the name has as yet been supplied.

From the relation of facts we proceed to the record of opinions expressed in the Diary, and our respect for the author increases as we go on. Mr. Pepys, as every one knows, was not a professional musician, and the time which he could spare from his office-work was occupied by numerous interests, artistic, literary and scientific. It is almost a truism to say that such variety of tastes leads as a rule to superficiality. The most catholic mind is not always the most profound. It is said of Hegel the philosopher that his pupils collectively used to proclaim him the most learned man in Europe; the philologists calling him the greatest historian; the artists, the profoundest natural scholar; only in his own individual branch, each would add, the master was slightly deficient. With Mr. Pepys the reverse is the case, as far at least as the present writer can judge. Much has been made of the fact that he speaks of some of the plays of Shakespeare in a slighting manner; but it should be remembered that his remarks always are based on performances of those plays; and who can tell what those performances were like, or how much of Shakes-

peare's original was preserved in the acting version. The Restoration epoch was the anticlimax of the great dramatic age preceding it; and the worst that can be said against Mr. Pepys is that in a few instances he was misled by the depraved taste of his time. At any rate it should be remembered in his favor, that against the opinion of the fashionable *letterati* he upheld the beauty of our popular ballads, many of which he preserved from destruction.

In musical matters his judgment was singularly correct, and perhaps in no other art is it more difficult to predict the permanent value of contemporary phenomena. Let the candid musical critic open an old newspaper and see in how many cases his opinions will bear the test of a ten years' interval. Mr. Pepys's criticisms have stood that of two centuries, and with few exceptions have been verified by posterity.

The soundness of Mr. Pepys's judgment is accounted for, amongst others, by the fact that he has that virtue rarest among critics—modesty. He did not immediately fall to abusing a thing merely because he did not understand it. Scotch music was such a thing. Ordinary Londoners in the seventeenth century knew less of Scotland than they now do of New Zealand. Even in the days of Goldsmith the Highlands were to the ordinary Englishman a wild, undiscovered country, from whose bourne few Southern travellers returned, because few went thither. Scotch (*i.e.*, Celtic) manners and morals and music were equally unknown, and accordingly looked upon with suspicion. No wonder, therefore, that Mr. Pepys is a little startled when for the first time, not on the other side of a big hill, but at a civilized supper-party, he hears one of those weird strains of which Mr. Gilbert sings:—

It was wild, it was fitful, as wild as the breeze,
It wandered about into several keys;
It was jerky, spasmodic, and harsh, I'm aware,
And yet it distinctly suggested an air.

Yet even in this extremely trying situation Mr. Pepys's critical equilibrium is not upset. He feels that here he has to deal with a new phenomenon, which cannot be judged of at first sight. So, instead of having recourse to abuse, and talking of barbarians and the like—as most of his contemporaries and some of our contemporaries would have done—he merely expresses his surprise in perhaps the most adequate terms that could have been used in the circumstances: "the strangest ayre that ever I heard in my life, and all of one cast." But the entire passage is well worth quoting:—

"July 28, 1666. Being come thither (*i.e.*, to Highgate, where Lord Lauderdale's residence still stands) we went to Lord Lauderdale's house to speake with him . . . we find him and his Lady and some Scotch people at supper. Pretty odd company, though my Lord Brouncker tells me Lord Lauderdale is a man of mighty good reason and judgment. But at supper there played one of their servants upon the viallin some Scotch tunes only; several and the best of their country, as they seemed to esteem them by their praising and admiring them; but Lord! the

¹From the *London Musical Times*.

strangest ayre that ever I heard in my life, and all of one cast. But strange to hear my Lord Lauderdale say himself that he had rather hear a cat mew than the best musique in the world;¹ and the better the musique the more sicke it makes him, and that of all the instruments he hates the lute most, and next to that the bagpipe."

The Earl, afterwards Duke of Lauderdale, was a bold, cruel man, as readers of "Old Mortality" and of history are aware. He must have needed all his courage to talk such heresy about bagpipes before a company of Scotch enthusiasts.

(To be continued.)

THE HISTORY OF MUSIC.

MR. WILLIAM F. APTHORP'S LECTURES BEFORE THE LOWELL INSTITUTE.²
IV. (Concluded.)

With Bach and Händel, the first great period of modern music closes. Of course, this period may be divided into several sub-periods; but we have only time now to consider the larger and more important phases of the development of the art. During this period counterpoint arrived at its culmination in the fugue, and the laws of tonal harmony were firmly established in so far as the practice of the art of composition is concerned. More than this, certain musical forms sprang up and grew to perfection, which depended upon larger and more general æsthetic principles than the forms of the preceding epoch did. The older forms of composition were not disestablished by them, but rather were absorbed into them.

The old forms depended mainly upon the kind of counterpoint in which they were written. The new forms depended either upon certain rhythmic peculiarities or more generally upon what we may call musical construction in a larger sense. A good simile may be taken from the gentle art of knitting. The older forms depended upon the peculiar kind of stitch employed; the new ones upon the shape and structure of the garments knitted. In instrumental writing, whether for a single instrument or several together, the principal forms of the day were the prelude and fugue, the suite and the air with variations. The prelude was a piece of more or less strict counterpoint which served as an introduction to the fugue. The toccata was but an extended and more elaborate sort of prelude. It often contained a good deal of brilliant passage work, destined to show off the virtuosity of the performer. The fantasia was a more loosely constructed and apparently a more capricious sort of toccata. In it the composer gave full flight to his fancy, very much as he would in an improvisation.

The suite was a succession of short pieces, generally in the old traditional dance forms, and these were strung together without connection, and were all in the same key. From the suite sprang the noblest of all instrumental forms, namely, the sonata. The word sonata, derived from the Italian *suonare*, means strictly "something played." It was not till Bach's day that the term received a more limited interpretation. As the development of the sonata may be regarded as the greatest musical achievement of modern times, I will postpone our examination till we have considered Bach and Händel in their relation to the grandest order of vocal composition, the cantata and the oratorio. Such very large things as the cantata and the oratorio can hardly

be called musical forms; they can contain any and all musical forms. In musical terminology the cantata is but a short oratorio, the name oratorio not being directly derived from the Latin *orare*, to pray. Indeed in Bach and Händel's day it did not necessarily denote a sacred composition. The title Sacred Oratorio, which we often find in old editions of Händel's works, was not a tautology. The name oratorio comes from the religious order of Fathers of the Oratory, established about the middle of the sixteenth century, by St. Philip Neri. This order endeavored to raise the standard of general piety by holding periodical religious ceremonies which partook at once of the nature of public worship and of sacred concerts. At these musical services passages from the Scriptures were sung, at first by the choir but afterwards also by solo voices, and this sort of musical worship became known by the name of oratorio. The sacred associations of the name were afterwards lost sight of, and the term oratorio got simply to mean an extended composition for chorus, solos and accompaniment, written to a text that treated of some particular subject. In the present century, the sacred associations of the name have been revived, and we no longer speak of secular oratorios, but call them cantatas. It was in the oratorio and cantata that both Bach and Händel did their greatest work. If Bach but rarely produced compositions of such mighty dimensions as Händel's great oratorios, and habitually wrote in the smaller form of the church cantata, it is to be remembered that these apparently more modest works of Bach are in grandeur of conception, loftiness of style and spiritual and musical beauty nothing inferior to Händel's more extended compositions.

Bach has also shown, when he did attempt works of the largest dimensions, as his great St. Matthew-Passion and his B-minor mass, that his genius was quite as broad as Händel's, and that his inspiration was quite as unflagging. True, he painted much more in detail than Händel; but he knew well how to duly subordinate this elaboration of details to the grand proportions of his work. If Händel's gigantic choruses stand before us in all the grand simplicity of a Grecian temple, Bach's music has the equally imposing proportions together with all the cunning detail-work of a Gothic cathedral. For one thing, Bach's music is usually so intricate that it is extremely difficult to get very large choruses to sing it, whereas Händel's seems absolutely to demand a large number of voices to give it its full effect. One thing is curious to note—that notwithstanding Bach's small knowledge of the capabilities of the human voice, notwithstanding the awkwardness of his vocal writing, the intrinsically lyric quality of his genius was, if anything, superior to Händel's. While Händel's oratorios impress us most by the sublimity and beauty of their choruses, it is the airs and recitatives of Bach that most surely command our admiration. They may be difficult—at times almost impossible to sing, but their spiritual and musical beauty is wholly unique. One point in which Bach was the unquestioned superior of all other composers was his treatment of the Lutheran chorale. The Bach chorales have never been even approached. Nothing so perfect exists in all music in the way of contrapuntal treatment of a *cantus firmus* save Palestrina's unparalleled handling of the Gregorian chant.

The general form of Bach's church cantatas was simple enough. Some of them were far longer than others, the longer and more elaborate ones being generally written for the more important church festivals. The cantata began with an elaborately written chorus in free contrapuntal style, although examples in which this opening

chorus was a strict and fully developed fugue are very rare. The musical theme of this chorus was either the composer's own or else it was taken from a chorale melody, the ritual text of which had some appropriateness to the occasion for which the cantata was written. Then followed two or more airs, each of which was preceded by a recitative. It was by no means necessary for the recitative to be written for the same voice as the air that followed it. The text of the recitatives was didactic, that of the airs meditative and emotional. The cantata closed with a chorale sung by the chorus. This chorale was either in plain harmony or else treated in elaborate contrapuntal fashion. Its melody was usually the same as that which furnished the theme for the opening chorus.

With Bach and Händel choral composition reached its apogee. Nothing that has been done since can compare with their oratorios and cantatas. The second great period of modern music, which began immediately after Bach, chiefly owes its glory to the development of instrumental composition. We now come to the age of the pianoforte and the orchestra. We have seen how instrumental composition first asserted itself as an independent form of the art of music in the organ-works of Claudio Merulo, how it was developed by Frescobaldi, brought to Germany by Froberger, and carried to perfection in so far as the organ is concerned by Bach. Writing for the harpsichord (the immediate predecessor of the pianoforte) kept pace with organ writing. It reached its highest point in Italy with Domenico Scarlatti, the son of the great Alessandro Scarlatti. After the younger Scarlatti, Italian instrumental composition began to wane. After his time Italy gave itself up heart and soul to the opera. In Germany, Bach stood head and shoulders above all other instrumental composers. His writings for the harpsichord and for various other orchestral instruments are still models, unsurpassed in their way. If we find the real germ of the sonata in some of Bach's works, notably in his so-called Italian Concerto for the harpsichord and his incomparable trio-sonatas for the organ, and find the form somewhat more developed in the works of his son Carl Philip Emmanuel Bach, we must still look to a later period to show us the full development of the sonata. As Philip Emmanuel Bach left it, the form of the sonata was that of a composition in three movements. A quick movement came first; next a slow one, often of a lyric and sentimental character, and last a quick movement which was generally a fugue. It is in Philip Emmanuel Bach's works that we first find the term symphony applied to orchestral compositions in this sonata form. Before his day all sorts of music for several instruments bore the name of symphonies. In Italy, the term *sinfonia* was applied to the instrumental introduction of an opera, and is used in that sense to this day. Only two essential changes in the sonata form as it was left by Philip Emmanuel Bach were necessary to make the form such as we now know it.

The first of these was a further development of the first movement. So important did the construction of this first movement become, that its form grew to be almost synonymous with that of the sonata itself. It is the most highly organized and most fully developed form in all music. . . . This movement is a quick one; composers often precede it by a short slow introduction, although this is not essential to the form. The second modification of the sonata form was the insertion of the minuet between the second and last of the three original movements. In this minuet, a simple dance form in triple time, the sonata seems to remind the listener what its origin really was,

¹ I had rather be a kitten and cry mew!

Than one of these same metre ballad-mongers.

Lord Lauderdale is evidently quoting Shakespeare more or less consciously.

² Revised by the author from the Boston Traveller's report.

namely, the dance. The music for a while returns to its primal simplicity. In the last movement the elaborate fugue form was gradually abandoned, and the simpler form of the rondo adopted. The rondo form originated in what we now know as the song with chorus. In it there is a regular succession of similar musical periods, very like the succession of stanzas in a song. We owe this development of the sonata form to Joseph Haydn.

This form is the one in which all our greater instrumental music is written. If the music is for the piano, organ, or other single instrument, or else for the piano and one of the orchestral instruments, we call it a sonata; if it is for four stringed instruments, we call it a quartet; if it is for a solo instrument accompanied by an orchestra, we call it a concerto; if it is for a full orchestra we call it a symphony. All these various forms of composition are based upon the more or less fully developed sonata form. Those in which the form is generally found in its greatest purity and fullest development are the quartet and the symphony. We have now come to a point in the history of music where it is safe for us to leave aside all biographical items. The lives of the composers of the Austrian school have become the world's common property; their letters have been published and read almost as much by the unmusical public as by musicians or music lovers.

Haydn was born in 1732, and died in 1809. Mozart was born in 1756, and died in 1791. Beethoven was born in 1770, and died in 1827. Mozart's influence upon the development of the sonata form, and upon instrumental music in general, was by no means so great as Haydn's. It is probable that Haydn owed much to him, for Haydn's greatest symphonies were written after Mozart's death. Beethoven at first took up the forms of instrumental music as they were left by Mozart and Haydn, and worked in them much as they had done. In one item, however, he appeared almost immediately as an innovator; he so quickened the time of the minuet movement in the sonata form that it became a thorough misuse of terms to still call it by the name of that stately old dance; he accordingly called it a *scherzo* or joke. . . . With all the great things that Beethoven did we cannot help regretting the loss of what Mozart might have done had he lived longer. The world has now only the fruits of a half, and that too probably the worst half, of Mozart's legitimate career. Haydn was not the man to fill his place. With all the fine quality and strength of his genius, his was not a particularly progressive mind. Beethoven is the greatest of musical transcendentalists. No man ever transmuted such a vast amount of intellectual and emotional material into pure music. It were unfair to say that one or two of his successors have not reached as high an intellectual plane as he; but they have not had his power of thoroughly transmuting thought and emotion into music. What we know best of Beethoven is his nine symphonies; but if we would find the most transcendent fruits of his genius, we must look for them in his later piano-forte sonatas, variations and string-quartets. It is now time to mention a great contemporary of Beethoven, Luigi Cherubini, born 1760, died 1842. He was an Italian, but spent most of his life in Paris. He was in one sense as legitimately the offspring of Haydn and Mozart as Beethoven himself was, although German writers have generally erred in ascribing too isolated an importance to the influence which the works of these composers exerted upon him. He can be called more truly the last offshoot of the great old Italian schools. He was the youngest child of Palestrina, Carissimi and Alessandro Scarlatti. For one thing he was probably the most learned composer that ever lived. He knew how to treat the

extended contrapuntal forms of Bach and Handel's day with all the exquisite purity and finish of style of Palestrina. His choral fugue on the words *Et venturi sæculi* for eight real voices may be called the purest example of fully-developed tonal fugue in existence.

As a musical form the overture is nothing but the first movement of a symphony, more dramatic in character and more concisely developed. It thus comes within the sonata form. A sort of stunted form of the overture was first given to the world by Rossini, who found imitators soon enough among his compatriots and among German composers of the third and fourth rank. He began his overtures in the regular way, and developed them according to symphonic rules up to the end of the first part; but then, just as the hard work ought to have begun, he determinedly shirked it. Instead of going on fully to develop the material exposed in his first part, he wrote a little interlude and then repeated the first part in a different key. This comparatively easy method of making the first part of a sonata movement do double duty was too tempting not to find favor in the eyes of opera composers. Here we must stop. The post-Beethoven period of music is too recent, I might say too present, yet to belong to history. What has been done in music by Mendelssohn, Schumann, Raff, Rubinstein, Gade, Liszt, Saint-Saëns, Tchaikowski and others is too much a matter of controversy to be spoken of without giving undue prominence to individual opinion. We live now in the midst of a most complex series of musical battles. When we now try to talk musical æsthetics we cannot help falling into musical politics. What unbiased judgment can be formed? Germany, and with it the world, is split up into musical parties,—each one is infallible, and all the others composed of fools and idiots. Musical orthodoxy is my doxy, musical heterodoxy is your doxy, and so long as you and I continue to live they will remain so.

RUBINSTEIN'S "TOWER OF BABEL."

Rubinstein's sacred opera, *The Tower of Babel*, will be performed on the Tuesday evening of the Festival to be given in New York the first week in May.

It will then be heard for the first time in this city and therefore cannot fail to attract attention. But it has other attractions beside novelty, as will be readily acknowledged; the works of Rubinstein having found favor here not only with the most highly educated musicians but with music-lovers generally.

The Tower of Babel is not an opera in the ordinary acceptance of the term, for it does not require representation on a stage, with acting, costumes, scenery, etc., nor is it a cantata or oratorio strictly speaking, for in such works the music dwells at will and may be fully developed at all points. Although there is often a regularly planned plot in such works, yet the music does not hurry onward in accordance with the necessities of a supposed action.

Rubinstein, in characterizing his work as a sacred opera, appears to wish to be freed from the necessity of writing grand fugal choruses in the style of the great masters, and spreading forth at length the musical ideas. And also, possibly out of consideration of the claims of language, to avoid making many repetitions of words and phrases. As a result, a style of music is formed which from its technical simplicity may be sung from memory like an ordinary stage work, although the singers are not required to dispense with the copies; and as the action is only imagined, scenes and plots impossible of representation, or unsuited for various reasons for actual stage setting, may be utilized.

We may listen, for instance, to the final triple

chorus of angels, people and demons; our imaginations helping us to conjure up the scenes and whatever else is necessary for the complete enjoyment of the ideas of the composer, without fear of his sublime subject being made ridiculous or ludicrous by being brought within the necessarily limited resources of a theatre.

After a short orchestral introduction the master workman (baritone) calls his men to proceed with the building of the tower. Then succeeds a very effective chorus of the people exhorting one another to "swing hammers," "rake up the furnace" and "swiftly build a town and tower, whose turrets high up to heaven shall rise." This number is very graphic and bold, containing many chorus entries of considerable force, that are dramatically opposed to each other.

A soliloquy by Nimrod (bass) follows, in which he contemplates with pleasurable pride the progress of the great undertaking. He sees in the far horizon the tower that shall eventually enable him to reach heaven and "draw aside the veil from mysteries now hidden."

Abraham (tenor), as a shepherd, now admonishes him and points out the fact that only by the eye of faith is the Great Creator to be discovered. Here occurs one of the most melodiously-flowing phrases to be found in the entire work. It has a certain pastoral simplicity that contrasts well with the startling chorus that breaks in upon it: "Arrest him! the king is insulted."

At this point the excitement is increased, until Nimrod commands that he be thrown into the "red glowing furnace." Then follows a wildly agitated chorus of men, "the flames leap around him with wild glee," "see how the smoke rolls," etc., during the performance of which a chorus of angels (children's voices) is heard, which tells of the flames having no power over Abraham. On his coming forth unhurt, a double chorus occurs, referring to the miracle. This is the most elaborate choral number in Rubinstein's score, technically speaking. It has leads in the style of a fugue, although it is not a regularly developed fugue, and passes over into a series of short detached phrases displaying harmonies of great brilliancy and splendor. The dramatic interest is here sustained with considerable skill and intelligence, for instead of a grand hymn of praise in which multitudes unite in the expression of the same thoughts (as in the "Hallelujah" choruses of Handel and Beethoven), here two choral bodies (of four sections each) are dramatically opposed to each other, some ascribing the deliverance to Baal and others to Jehovah. This number will probably be curtailed in performance. Nimrod breaks in upon the chorus with the command, "Trouble not yourselves about the matter, proceed to work." Then a chorus of angel voices (from above and invisible) is heard, in which it is proposed that the speech of the workmen may be confused.

To which succeeds a scene of remarkable power. The master workman exhorts his men, they respond in the phrases of the opening chorus, "rake up the furnace," etc., then they suddenly "tremble with awe" at the dark and threatening "clouds that gather" above them. The voice of Abraham proclaims that it is not merely a storm, but the vengeance of the Almighty that is to be feared.

Nimrod, enraged, cries, "Seize him; cast him down from the tower." The orchestra meanwhile depicts the coming storm, which increases in speed and force until the catastrophe. The people are panic-stricken and dread their own destruction as well as that of the tower. Their cries are heard mingling with the roar of the tempest, which continues unabated. Rubinstein here, as elsewhere, has employed the resources of the modern orchestra with great freedom and success.

The interest of the auditor has steadily increased up to this point. The action as it were here culminates. That which follows may be regarded as a gradual return to a state of rest, and an opportunity for drawing attention to the moral outcome of the whole.

But it must not be supposed that the dramatic character is now set aside, and a text and style of setting are adopted in the manner of an ecclesiastical oratorio.

Although Rubinstein has not here introduced scenes and choruses in which the various characters speak in unintelligible tones or jargon, he has taken the opportunity of writing words and music characteristic of various peoples.

By adopting this expedient he avoided many difficulties in the performance, which could not easily be surmounted, and gained the advantage of showing his ability in imitating Eastern music. Thus the interest is sustained and no monotony results from the performance of the series of choruses that follow.

For after Nimrod has bewailed the fate of the tower and the loss of his power over the people, who no longer understand his speech; and Abraham draws attention to the fact that they separate into three principal groups, going "to south, to west, and northward," we are caused to hear a (first) "Chorus of Semites" exhorting one another to hasten toward the land of the cedar-tree.

This chorus is sung in unison after the style of the Orientals generally. It consists of simple phrases, with a burden or refrain that ends each of the three verses. The orchestra reiterates its short opening phrase, and thus a Hebraic character is imparted to the whole; and the harmonies, hovering between the keys of G-minor, F-major and D-major, increase the singularity of the music.

To this succeeds a chorus (in C-sharp-minor) of Hamites (passing from Euphrates valley to the sandy desert), which forms a strong contrast to the preceding and also the succeeding number, the chorus of Japhetides. This is in four-part harmony and a more familiar style.

Abraham now points to the rainbow as a token of promise that all men shall once more meet again and embrace each other. The following song, "Then, oh! then does the world become an Eden," will attract the attention of tenor singers from its rapturous character.

A triple chorus of angels, "Hosanna;" of people, "Jehovah! lead aright our footsteps;" and of demons, "Hail! great Satan, still is truth with error intertwined," brings the whole to a fitting termination. The music of the instrumental prelude is here given to the parts of the demons, by which we learn the true significance of the lugubrious opening phrases, and by which also a certain unity is obtained, the beginning and the end being thus brought together and united in idea, and are finally reminded that, notwithstanding the miracles recorded, the spirit of error which was manifested from first to last still remains undestroyed.—*N. Y. Home Journal*.

THE HISTORY OF PIANOFORTE PLAYING.

VI.

Herr Ernst Pauer delivered his sixth and last lecture, in the Theatre of the South Kensington Museum, on the 17th inst. As on the previous occasion, pupils from the Training School, and the lecturer's son, took part in the illustrations.

Herr Pauer said: It will be recollected that we have already mentioned the interest which Schumann took in all that concerned pianoforte playing. In his various essays, which are full of taste and feeling, there is frequent notice of two composers, who we may infer were his special favorites, Ben-

nett and Chopin. It may, perhaps, seem partial to omit in this place any reference to Bennett; we must therefore say, in self-defence, that our subject is the development of pianoforte playing, not the history of pianoforte literature; and Bennett simply trod in the path marked out by others. The case of Chopin is very different: he claims respect and admiration for having developed and consolidated many new features. Omitting all biographical details, we will only say that he received sound tuition from masters not distinguished by originality, but who were very careful and conscientious. It is also to be remembered that in his childhood Chopin was carefully watched by his parents; and, from his sixteenth year, lived among the Polish aristocracy, who were educated on French principles, and filled with longings for an independent Poland. From them he would imbibe elegance, polite, chivalrous, and enthusiastic feelings. He rarely came into contact with the outer world, and took no great interest in musicians like Handel, Haydn, Mozart, and Beethoven. His tone was, therefore, contracted, and he repeated himself over and over again. His *genre* was small, but he was great in it. All his smaller works were successful; and his dances—polonaises, mazurkas, valse—are perfect. Through Chopin pianoforte playing gained refinement, grace, and elegance, and some of his works are truly poetical; in others there is a tender, elegiac, subtle sentiment; and they are really original, having no affinity with contemporaneous composers. Some critics have fancied a relationship between Schumann and Chopin, but close examination shows that their principal ideas were very different; Chopin had deep feeling, based on nationality and sentiment in its best sense; Schumann also possessed deep feeling, but resting on an intellectual basis; Chopin's was a Slavonic, Schumann's a Germanic individuality. Chopin showed great originality in technical figures; and in ingenuity, beauty, and euphony, he surpassed Thalberg and Liszt. His ornaments were charming, his melodies sweet and fascinating, his modulation surprisingly beautiful and original. If we miss one thing, it is that invigorating freshness and healthiness which we find in Haydn, Beethoven, and Schumann. Chopin's works form an episode in pianoforte playing; and no one who would become a refined and competent performer can afford to neglect them.

The illustrations of Chopin consisted of "Study in C-minor" Op. 25, No. 7; "Berceuse, Ballade, and Valse," Op. 34, No. 1.

We have, resumed the lecturer, to speak of several musicians who contributed to complete and beautify the art of pianoforte playing; three who were and are admired both as executants and composers are, Adolph Henselt, Wilhelm Taubert, and Ferdinand Hiller. Henselt, a Bavarian, and a pupil of a lady from Munich, was most remarkable for technical execution. He had trained his fingers with great care and attention, and concentrated his energies on the one point of perfect technical execution, which is to be regretted, for in his early years he showed considerable talent for composition, and his "Studies," etc., are full of beauties. His ideas were noble, bold, and original, but he allowed his talent to slumber for some time, and when the distinguished musician was older, his taste, feeling, and style, were no longer suited to the age which had left him behind. Any composer who lives in Russia is lost for the art, for the public are led only by the capricious taste of the aristocracy. The area of the artist is the drawing-room, and he is judged by individuals, not the public. He conforms to the taste of the more powerful among the upper classes, and fritters away his talent on trifles, ceasing to employ his powers on any noble object. Henselt, who now belongs to the past, was influenced by Cramer, who taught him the polyphonic style of writing, by Hummel, from whom he acquired elegance, by Weber, who warmed him with his romantic charm, and by Thalberg, from whom he learned the art of musical architecture. Schumann had a very high opinion of Henselt, to whom he dedicated his *Novelletten*, and whom he called the German Chopin, although in this case his good-nature seems to have got the better of his artistic judgment.

Having played Henselt's *La Fontaine, Cradle Song*, and *Rhapsody*, the lecturer said, that Taubert was a pupil of Berger, Mendelssohn's teacher, and in his early years an excellent performer, though not a rival in brilliancy to Liszt and Thalberg. He brought in a new *genre*,—the "Characteristic"—and his pieces are delightful musical cabinet pictures; his style being agreeable, quiet, and modest. The same praise is due to Hiller, a pupil of Hummel. He was a friend of Mendelssohn, Schumann, Chopin, and Liszt, being indeed acquainted with most of the celebrities of our time. He possessed a quality common to those of the Jewish race, quickness of perception, and managed to unite the old and new schools. The certainty and evenness of his playing, and the absence of that jerky, fussy activity, now too common, make it a rare treat to be present at his performances. He merges the virtuoso in the musician, and his effects are all natural. Hiller kept pace with the times, but made use only of the best innovations. Taubert was illustrated by *La Campanella*, Hiller by *Zur Guitarre* and *Auburn Leaf*.

Anton Rubinstein, said Herr Pauer, is a pianist who everywhere receives the greatest attention and unqualified admiration. When a child, his ease of technical execution excited the greatest astonishment, and the best judges prophesied for him a splendid future, a prediction quite fulfilled, for he has become a giant among pianists. His memory is prodigious, and he will play from Scarlatti to Chopin, astonishing his hearers by his immense energy and his extensive repertoire. He is a sensational player, in the sense that he excites his audience, captivating their attention, so that they are unable to judge calmly. His command of technical means is absolute, his touch varying from the most subtle delicacy to tones of thunder. But we must also admit that his playing is not at all times equally fine. Any shortcomings are, however, to be excused when we remember that he is an industrious and ambitious composer, and regards pianoforte playing as an inferior and troublesome occupation. He is, too, a great traveller, and having to play the same pieces over and over again, and being of an impulsive temperament, he naturally tires of his permanent programmes, and does not always render them with the same care and good will. Sometimes there is a tone almost of ferocity in his execution, showing the character of the Slavonic school, which is devoid of that mental training which the German regards as essential.

Miss Emily Walker, of the National Training School, then gave an excellent rendering of Rubinstein's Romance in E-flat, and German Valse in F.

Johannes Brahms, at first extolled by a small party in Germany, is now the foremost composer for the pianoforte. He is rather stiff and cold, lacking charm and delicacy. His works are difficult and, if one may use the term, awkward. The difficulties exceed the effects, for he makes a point of employing all the fingers incessantly. He lacks the romantic charm of Chopin, and the depth of Schumann. A performer desirous of studying elegance and natural feeling will not find them in Brahms. These remarks on his works, be it understood, are only in regard to pianoforte playing.

The slow movement from Brahms's Sonata No. 1 having been performed, Herr Pauer made the following concluding remarks: Among several excellent living composers, Raff, though not a public performer, shows that he understands the resources of the piano. Stephen Heller, who shows the influence of Chopin in his studies, etc., taught amateurs a better style of performance, but did not advance the technique of the piano. In his transcriptions he produced a new form of drawing-room pieces. Of other performers, such as Bülow, etc., suffice it to say that they are more or less specialists, excelling in the shake, tremolo, or octave. During the one hundred and twenty years from Emanuel Bach to the present day, the art of pianoforte playing has passed through many stages, and its progress has been closely connected with that of musical history generally. At one time there seemed to be a race between manufacturer and pianist, to which latter the superb instruments we now possess are partly due; and in power, durability, and rich-

ness, these will probably not be much improved. The machinery is so perfect that the art of producing the tone is almost lost, for it is not much art only to play very heavily when *fortissimo* is marked, and use the soft pedal for *pianissimo*. But between these the expert pianist will give many gradations; indeed, an experienced player has now an entire orchestra at the tips of his fingers. Our instruments would have astonished Bach, Mozart, and Beethoven; but, with wonderful prescience the latter introduced into his later sonatas passages which can only be rendered on an instrument of the present day. It should be our endeavor to profit by these increased means. A piano is now regarded as a necessary piece of furniture, and pianoforte playing is a truly popular occupation. Those who have had careful teaching, possess talent, and a good instrument, should master the best style of playing. To employ the best technical execution on the best music was the excellent maxim of a good judge. Like music in general, pianoforte playing is in a transition state, and a return to a quieter style will come. Technical execution is no longer an object of the utmost importance, and the tendency is towards a more natural style. The mechanism of pianos is now almost perfect; it is to be doubted whether any further development in point of richness and variety of tone, etc., is possible. We who are so fortunate as to possess these wonderfully improved instruments should make it our duty to do thereby more justice to the great composers.

The lecturer, having himself played Heller's *Dans les Bois*, and *La Truite*, Miss N. Synner, of the National Training School, gave a fluent rendering of Mozowski's Concert Study, and Herr Pauer and Herr Max Pauer performed in conclusion an effective Suite des Danses, for four hands, by Scharwenka.—*Lond. Mus. Standard*, Dec. 25, 1880.

MUSIC IN BOSTON PUBLIC SCHOOLS.

The following communication from Mr. H. E. Holt, one of the instructors of music in the public schools of this city, will be read with interest by those who desire to learn of the comparative merits of the public school instruction in music in this city and abroad:—

To the Editor of the Herald: In an editorial in the Herald of Saturday, March 26, upon the subject of school-teachers' salaries, may be found the following:—

There are outlets in many directions which the school board itself might close up. Time and money are spent in the study and practice of music, and yet we have the authority of Mr. Theodore Thomas for the statement that "instruction of this kind has little present value, and is positively detrimental to those who wish to gain a thorough knowledge of the art."

Now, it is just such reckless statements as this, made by such musicians as Mr. Theodore Thomas and others, who are supposed by the public to be authority, that will work the greatest harm to the cause of music in our public schools. With all due respect to the reputation and ability of Mr. Thomas in certain directions, it is due the cause of music in the public schools in this country to say that all instrumentalists like Mr. Thomas (I mean all persons who have learned to think music through the playing of musical instruments, and who know little or nothing of the mental process by which children are to gain command of their musical powers without instruments) are very dangerous advisers with regard to singing in our public schools. It is a very easy matter for musicians like Mr. Thomas, who have heard music all their lives through instruments, to theorize upon teaching singing in our public schools; but the real value of any system of instruction must be judged by its results.

I take the following from an article in the *Tonic Sol Fa Reporter*, by W. G. McNaught, professor of music in the Homerton Training College, England. Speaking of the report of Dr. Hullah, on "Musical Instruction in Elementary Schools on the Continent," furnished in obedience to the instruction of the lords of the Privy Council of England, the writer says:—

Dr. Hullah found no music teaching worthy of men-

tion in Austria, Bavaria, Bohemia, Saxony, Würtemberg and Prussia, while in Switzerland, Holland and Belgium, the results were in an eminent degree satisfactory.

Mr. McNaught visited some of these typical schools to ascertain more than Dr. Hullah's report furnished of the methods, cost, and general condition of school music in these countries held up as models.

Mr. McNaught gives his experience in Holland. He first visited a school in the Hague, under the mastership of Mr. Gediking. This is a mixed school for girls and boys, not of the lowest class; there were seven standards or grades in the school, the first being the lowest. The following test was given to the fourth class:—



Of this test Mr. McNaught says:—

This was attacked as follows: First, they sang it on a monotone to the pitch names; second, twice, as before, beating time; third, in tune and time. At 1, many sang B and others G. At 2, all sang B-flat. After five or six trials, they succeeded in performing it without the direct aid of the teacher. The fifth, sixth and seventh, the highest classes, then sang, under the direction of Mr. Gediking, a four-part round and a three-part song by Abt, with some variety of expression, but with much sinking of pitch and not with good quality of tone. Several other part-songs were sung in a similar manner, the falling from pitch being very noticeable.



Then the soprano of test No. 2 was tried by the oldest pupils, and, after many mistakes, abandoned. These pupils correspond in grade to the first class in our grammar schools. Each class in this school is taught music two hours a week. The oldest pupils, who attempted the soprano of test No. 2, had been learning music five years. Mr. McNaught further says:—

I ascertained that the results witnessed in Mr. Gediking's school were fairly representative of the Hague schools.

If such is the condition of music in schools where the results are "eminently satisfactory" to Dr. Hullah, the government inspector, what can be the condition of music in schools where there is no teaching "worthy of mention"? No wonder that the tonic sol-fa system flourishes in a country where no better results are obtained.

I have given test No. 1 to some of my lowest classes in the grammar schools, and it was sung correctly, at sight. I have given test No. 2 to some of my third classes, and it was sung correctly in two parts, the first time, and there was no going through it two or three times on a "monotone." The following exercise has been sung correctly at sight by the upper classes in three of my grammar schools (some others can do the same), and those schools will sing, at sight, any three-part exercise of like difficulty in any of the nine keys:—



Will Mr. Theodore Thomas please explain how it happens that, in schools taught by musicians, two hours a week for five years, on his fixed "do" or positive pitch system, the pupils are not able to sing a simple melody like the soprano of test No. 2 in the key of F, while in Boston, where music is taught only one hour a week, and three-fourths of that time by the regular teacher in the school, upon a system which "does more harm than good," the results are so vastly superior?

I will venture the assertion that there is no place in this country where so good results in music can be shown for so small an expenditure of "time and money" as in some of the Boston schools. If there be any doubt of the genuineness of this work, the public is cordially invited to visit me in my schools and test it.

H. E. HOLT.

Boston, April 2, 1881.

A CIRCULATING MUSICAL LIBRARY.

The *Home Journal*, of New York, has the following:—

Outside of a limited circle of musical enthusiasts in this city it is not so generally known as it should be that New York offers to students of music an advantage which is not as yet obtainable in any other city of the Union—the advantage of a satisfactorily complete library of music. To the majority of even cultivated people the very idea of a library of music will come as a novelty. The establishment of such a library in this country is proof that musical culture is passing out of that crude stage in which music is studied as a mere accomplishment, and a certain facility in execution alone is aimed at, to that higher stage in which music, like literature, is studied for its own sake, for the love of it, for the mental elevation and enlargement which its study brings. It is only when thus pursued that music becomes in the true sense of the word a culture. To the attainment of this culture it is not at all necessary that one should be in the current sense of the word an accomplished musician, that is, that he should have acquired a brilliant execution, no more than that; in order to understand and enjoy thoroughly a fine poem, one should be able to read it with all the skill of an accomplished elocutionist. In musical culture, as in literary culture, what is essential is neither power of origination nor power of interpretative expression, but a refined and enlarged perception, a heightened taste. This enlargement of the perceptions and refinement of the sensibilities can only be attained in either case by a varied study of authors and schools, and in either case one must have at hand large collections of works, such as few people can afford to possess. Public libraries of literary works are old institutions, the value of which is fully recognized, but public libraries of musical works are a novelty. It is to the enterprise of Mr. Schirmer, the music publisher, that New York is indebted for the establishment of such a library on a scale of completeness hardly to be expected in a private undertaking. Mr. Schirmer's library contains one hundred thousand works covering the entire field of

standard musical literature, and including all the novelties of any importance of current issue. That the existence of this large library is not so well known as it should be is due, doubtless, to the recency of its establishment. It was opened not much more than a year ago, when Mr. Schirmer moved from his old place, at 701 Broadway, to the large four-story house, 35 Union Square, all of which is brought into requisition in the various departments of his business. The second floor, thirty feet wide and one hundred and fifty deep, is chiefly devoted to the library. On its first establishment, Mr. Schirmer did not expect it to "pay," at least directly, as an independent department of his business. And in point of fact its income does not even, as he has informed us, meet as yet the salaries of the librarian and his assistants, to say nothing of the other heavy expenses of keeping it up. But we do not doubt that before long Mr. Schirmer will realize a fair return—a return in pecuniary profit as well as in the personal satisfaction of having contributed to the advancement of musical culture. It should be added that the advantages of the library are not limited to city residents, but may easily be availed of by out-of-town subscribers. The terms of subscription, considering the advantages offered, are exceedingly moderate.

Dwight's Journal of Music.

SATURDAY, APRIL 23, 1881.

RECENT CONCERTS.

HANDEL AND HAYDN SOCIETY. Nothing could have been more fitting for Good Friday than Bach's *St. Matthew Passion Music*, and Mendelssohn's *St. Paul* was almost as much in harmony with Easter Sunday. It seemed a pity that the *Passion Music* could not be given entire, in two performances on the afternoon and evening of the same day, as it was two years ago. To reduce it into one evening's concert is not only to omit many most important numbers; it also tends, in the desire to save as many beautiful arias and choruses as possible, to make that one too long. Among the omissions most felt by those familiar with the work were, in Part First: the Alto Aria: "Grief and pain" (after Miss Cary had so touchingly given the preceding melodic recitative); the Bass Aria: "Gladly will I, all resigning;" and, among the grandest things of all, the wonderful figured Chorus, with its symphonic orchestral accompaniment: "O Man, bewail thy sin so great," which properly ends the First Part. To make an imposing ending, therefore, the stupendous, but brief Chorus: "Ye lightnings," with the tearful Soprano and Alto Duet: "Alas! my Jesus now is taken," was reserved to the end. In Part Second were omitted: all that quaint pastoral Solomon's Song portion which comes in so refreshingly and reposefully at the beginning (Alto Aria and Chorus: "Whither has thy Friend departed?"); the fine Tenor Aria: "Behold, how still, how calm!"; the Recitative and Aria for Bass: "Come, blessed cross;" the Aria (Bass): "Cleanse thee, O my soul, from sin," which follows to complete the profoundly beautiful, serene and tender Recitative: "At eventide, cool hour of rest," which Mr. Henschel gave with such true feeling that one longed to hear him sing the Aria also. About half of the Chorales, those ever-welcome moments of repose, immortal models, too, of four-part harmony, such as Bach only had the secret of, were omitted, while the narrative Recitative, so trying for any single Tenor voice, was considerably, and very judiciously, abridged. It will be seen that much the larger half of the whole work was sung.

Rather than lose the great figured Chorus, and several shorter pieces, we think that the narrative might have been still further shortened to advantage, although it is all wonderfully beautiful, expressive, graphic in itself, and we have nothing but praise for the tasteful, delicate, chaste, pathetic manner in which it was all delivered by Mr. William J. Winch, despite some signs of weariness toward the end. Miss Annie Cary fairly astonished us and took our feelings captive by her admirable rendering of the great Aria with violin obligato: "O pardon me, my God" ("Erbarme dich,") and all she sang. Here we had not only the rich, glorious

voice and consummate skill; but it was informed with soul and true emotional expression; it went to every heart; it seemed as if the study and the singing of this music was an entering of new depths of life for her. And here is the place to speak of Mr. Henschel, since these two more than any realized the spirit and transcendent art of this unsurpassable religious music. In the unspeakably beautiful recitatives and utterances of Jesus (always distinguished by the prismatic halo of string quartet accompaniment), he was fully equal to the praise which Ambros gives him (see last number). It was all serious, tender, manly, full of majesty and full of love. It seemed the voice of the divinely human. For the first time we heard these reverent tones of Bach fairly syllabled and phrased. It could but do one good to hear. Mrs. Humphrey-Allen did good justice to the Soprano arias which she sang, especially "From love unbounded," with its innocent and exquisite accompaniment of only flute and two clarinets. Miss Edith Abell's efforts were intelligent and earnest, but the voice seemed suffering from a cold. Mr. Wm. Winch was excellent in the great Tenor Scena with intermittent verses of Chorus: "O grief,"—one of the most impressive and wonderfully beautiful inspirations in the work, to which the oboe melody by Mr. Ribas contributed most happily. Mr. John Winch sang the Bass Air: "Give me back my dearest Master," with more life and character than we have had it sung before, as well as the parts of Judas and of the High Priest. Mr. Listemann played the beautiful violin solos with artistic certainty and great refinement.

The choruses, for the most part, were admirably sung, especially the Chorales and the *Schluss-Chor*, which is so profoundly affecting; and the orchestra was commonly effective, and subdued to finer light and shade than ever before in the *Passion Music*; yet there were some slips and some rough places both in orchestra and chorus; nor did all parts always tell so positively as they should do; there were some indifferent or timid entrances. The great organ lent very efficient aid under Mr. Lang's hand, particularly in the appalling picture where "the veil of the temple was rent," etc. On the whole it was the most successful rendering of the *Passion Music* that we have yet had, this being the fifth time since the Society first undertook any considerable portion of it; and with every repetition it gains a wider and a deeper hold among our music-loving people.

—The performance of *St. Paul*, on Sunday evening, was one of remarkably even excellence. There was hardly a fault to be found with the chorus singing. In the long grave chorus, written almost uniformly in half-notes, 3-4 ("But our Lord abideth,"), frequently abridged, there is a second Soprano part which sings a choral; this was assigned to a choir of boys, who had been drilled for this and for the opening chorus in the *Passion* by Mr. Sharland, and the effect was good. The four principal soloists were all highly satisfactory. Mrs. Henschel (Lillian Bailey) sang the Aria "Jerusalem," and all the Soprano parts in a most simple, chaste, refined and sympathetic voice and manner, winning sincere applause. Mrs. Jennie M. Noyes acquitted herself most creditably in the short Contralto Arioso: "But the Lord is mindful." The parts of Paul (Bass) and of Stephen (Tenor) could not have been entrusted to more admirable artists than Mr. Henschel and Mr. C. F. Adams; it was a great treat when they sang together in Duet: "Now we are ambassadors," etc. A more artistic and complete production of this noble oratorio was never given in this city.

PHILHARMONIC SOCIETY. The fourth programme (Thursday evening, April 14) was as follows:—

Overture to "Euryanthe" Von Weber
Concert Aria. "Mentre te lascio" Mozart
Mr. Georg Henschel.

Symphony, in E-flat Haydn
a. Adagio Allegro con spirito. b. Andante. c. Menuetto.
d. Allegro con spirito.

Part II.
Symphonic Poem. "Mazeppa" Liszt
(According to Victor Hugo.)

Pogner's Address, from "The Meistersinger" Wagner
Mr. Henschel.

Slumber Song Raff
For violin solo and orchestra. Solo played by all the first violins.

Invitation to Dance Weber-Berlioz

Weber's brilliant romantic Overture was well played. So was the Symphony by Haydn, one of the largest, most elaborate, and best of the twelve composed for Salomon's concerts in London, and No. 1 in the Breitkopf and Härtel edition. It has a stately, solemn introduction beginning with tympani and double-basses; but all the rest is genial, graceful, bright and buoyant. The variations of the Andante are interesting, one of them taking the form of a violin solo, which was finely played by Mr. Allen. We confess, however, to enjoying some of the shorter, less pretentious of Haydn's Symphonies (like the "Oxford," for instance) more than when we have him at such length. A short Haydn Symphony contrasted with a short one by some other composer, in the same programme, goes well.

Liszt's *Mazeppa* is a frightfully wild, tormenting, stunning piece of jargon, making the hearer feel as if he were bound to the wild horse himself. When one's nerves and senses can endure the persecution scarce a moment longer, there comes relief, to be sure, in a bright, triumphal Cossack march and dance. But heaven save us from any more such "music!" The *Slumber Song* by Raff is ingenious and graceful, only rather dull. Weber's *Invitation*, in Berlioz's fine orchestral transcription, came very welcome at the end; but the return to the slow introduction, with cello solo, which is so beautiful, was omitted.

Mr. Henschel sang the Mozart Aria in a most artistic and expressive style. The selection from Wagner's *Meistersinger* was a particularly good one; it is an eloquent appeal, and the instrumentation is extremely rich without being cloying and oppressive. Mr. Henschel put great life, significance and force into it.

MR. ERNST PERABO was warmly welcomed back into the concert field, from which he had been too long absent, in the first of two *atînées* (his fifteenth season), which he gave in the Meisnaon on Tuesdays, April 5th and 12th, at the unusually early hour of 11 1/2 A. M.; a bright, clear hour for shutting out the world and listening to good music; but of course the audience were mostly ladies, and we may add, devout admirers. Mr. Perabo had the valuable assistance of Mr. Gustav Dannreuther, the violinist. Here is the first programme:—

Sonata in A-minor Mozart
a. Allegro. b. Andante con espressione. c. Presto.
a. "Die Trommel gerühret."

From the Egmont Music. F-minor.

b. "Mit einem gemalten Bunde." F-major.

(Transcribed by F. Liszt) Beethoven
c. Adagio, from Sonata, Op. 10, No. 3, D-minor. Beethoven
Valse Caprice, Op. 31, A-major. Xaver Scharwenka
Sonata No. 1, in G-major, Op. 13, for piano and

violin Rubinstein
a. Allegro con moto. c. Scherzo.
b. Andante con variazioni. d. Finale: Adagio, Vivace.

Good Mozart playing is a rare art among pianists. Reinecke of Leipzig has it, and Perabo that morning proved that he too has it. Rarely have we enjoyed anything of the kind so much as his graceful, subtle, lifesome interpretation of that charming sonata. The Andante was melody itself; the Presto exquisitely light and fairy-like. Indeed in all he played the artist seemed to be in his healthiest and most genial mood, and did it *con amore*. The Beethoven selections were most enjoyable; Liszt chose knowingly and happily in his transcriptions; and the great adagio was superbly rendered. Scharwenka's *Valse Caprice* proved a most fascinating thing, and was so exquisitely played, with such freedom and such nicety, that he had to repeat a portion of it. The Rubinstein Sonata, finely interpreted by the two artists, gave great satisfaction. It was so good and choice a concert that we lamented the necessity of losing the second one; all we can do is to let the programme speak for itself so far as it can:—

Sonata in B-flat, without opus Schubert
Written in 1828.

a. Molto moderato. c. Scherzo.
b. Andante sostenuto. d. Allegro ma non troppo.

- a. Dance, E-major.
 b. Romance, A-major John K. Paine
 From four characteristic pieces, Op. 25. (Second time.)
 c. Scherzo, D-minor, from the string quartet in
 D-minor Schubert
 Arranged for two hands by Ernst Perabo. (New. MS.)
 d. Menuetto, G-minor, from the piano
 quartet, op. 38. Jos. Rheinberger
 Arranged for two hands by Ernst Perabo. (New. MS.)
 Pensées, Op. 11, G-minor (New. MS.) E. Perabo
 "Wer nie sein Brod mit Thränen ass," etc.
 Sonata No. 2, in A-minor, Op. 19, for piano
 and violin Rubinstein
 a. Allegro con moto. c. Adagio non troppo.
 b. Scherzo. d. Finale: Allegro molto.

MR. JUNIUS W. HILL'S Classes in Ensemble Playing. It seems that Mr. Arthur Foote has not been the only cultivator of the field of piano trio concerts lately. We attended recently, at Chickering's, a "Trio Rehearsal," as it was modestly called, by pupils of the sterling, modest teacher above named. The audience was private, consisting of invited friends. Mr. C. N. Allen and Mr. Wulf Fries were the violinist and cellist; Mrs. Humphrey Allen sang, Mr. Leon Keach accompanying; the pianists were all pupils. Here is what we heard, and throughout with peculiar pleasure:—

- Trio in E-minor, Op. 20 Jadassohn
 Allegro appassionato—Scherzo (Allegretto molto moderato.)
 Miss Bowker.
 Novelletten, Op. 29 Gade
 Allegro Scherzando—Larghetto con moto—Allegro.
 Miss Appleton.
 Songs from "Woman's Life and Love" Schumann
 Trio in E-flat, Op. 12 Hummel
 Andante—Finale (presto.)
 Miss Kimball.
 Trio in E-flat major, Op. 32 Stiehl
 Andante and Finale.
 Miss Dana.
 Two songs with violin obligato:—
 a. Autumn. Well
 b. Spring. Mendelssohn
 Trio in C-minor, Op. 66 Mendelssohn
 Allegro energico e con fuoco.
 Miss Ranney.

This was an average specimen of excellent work which has been going on, in the quietest way, in Mr. Hill's class-room, for two or three years, and we cannot resist the temptation to break the seal of privacy, for others' good, and let Mr. Hill explain his work in his own words. In a note received from him since the "Rehearsal," he tells us:—

"Our desire was not to give any concert or exhibition, but simply to afford the friends of the classes an average sample of the work we have been doing this past season, my own room being much too small to comfortably seat even those who had expressed a desire to come. I have tried for a long time to interest the more advanced pupils in the study of such music for piano and strings, and have succeeded in creating a tolerable enthusiasm amongst them. We have worked along very quietly, but patiently and persistently; and, with the aid of Messrs. Allen and Fries every Tuesday, have accomplished an amount of work which I earnestly hope and believe will have its effect. It was a good deal of a risk to run, I admit, in allowing the pupils to play before so many listeners, it is so easy to lose one's head.

"We have thoroughly studied and played thirty-nine trios (complete) this winter, in a class of nine pupils. Not only have we played the trios of Haydn, Mozart and Hummel, several of Beethoven, but the difficult ones of Schubert, Mendelssohn, Schumann, Rubinstein, Scharwenka, Jadassohn, Dvorak and other modern writers. As I said before, I think the playing was only an average, as we made no special protracted preparation, and had only one rehearsal the day before."

MISS JENNY L. HAMLIN, whose interesting concert of March 17, at Union Hall, was largely attended, was formerly one of the foremost pupils of the lamented Hugo Leonhard; she has since studied in Stuttgart, with Prückner, and recently here with Mr. Sherwood. The following paragraph from an exchange confirms the impression we received of her, and of the singer, Mrs. Gleason:—

She was assisted by Mrs. Grace Hiltz-Gleason, a singer of great reputation in the West, and Mr. Carl Feininger, a violinist from New York. Miss Hamlin is a brilliant player and a thoughtful interpreter. Her technical skill is of a high order; her touch is firm, clean, and expressive; and her playing generally is marked by decided artistic sentiment. She played Chopin's Andante Spianato and Polonaise with uncon-

mon grace of conception and vigor of style, and in No. 2 of Moskowski's Moment Musical, Op. 7, a Valse Allemande by Rubinstein, and with Mr. H. Sherwood in Henselt's Grande Duo Concertante, Op. 48, showed both versatility and pleasing individuality. Mrs. Gleason's voice is both sweet and full, and her singing of a group of songs by Scarlatti, Hasse, and Rotoli proved that her schooling had been in the best methods, while her interpretation of a suite of songs by Franz made a pleasing impression by the propriety of expression with which she invested them. Mr. Feininger is a highly accomplished violinist, who at once won the favor of his audience by the beauty of his performance of a selection by Ernst, for which he received an encore. Miss Hamlin was likewise recalled after her playing of the work by Chopin. The impression she produced was a very flattering one, and she is to be warmly congratulated upon the undoubted success she achieved.

MR. CHARLES N. ALLEN gave an interesting invitation concert at Chickering's rooms on Saturday, evening, April 9, to a highly cultivated audience. It opened with the Quartet by Grieg, Op. 27 (third time in Boston), finely played by the Beethoven Club. We cannot find this strange, wild, fitful composition, with its ugly leading theme, returning in the later movements, and its spasmodic restless changes of time and rhythm, any more edifying upon repetition. So comparatively tame, old-fashioned, smooth and clear a thing as the *Allegro moderato* from Viotti's violin Concerto in A-minor, was quite refreshing after it. It is a pretty formidable task in the way of difficult, sustained execution, and the fair young pupil, Miss Teresa Carreno Campbell, acquitted herself in it with great credit. Another pupil, Mr. C. F. Higgins, played a Violin Romance, Op. 48, by Saint-Saëns, in a way that won him cordial applause. Mrs. Allen sang, charmingly of course, two songs by Jensen, "Träume" by Wagner, and "Starlit Eve" by Widor, the last named being particularly admired. The concert ended with two movements (Gavotte and Quasi Presto) from a Quartet, Op. 75, by Bazzini, which we have heard highly praised, but were obliged to lose.

MR. H. G. TUCKER, the strong and brilliant young pianist, never appeared to better advantage than in the concert which he gave at Chickering's on Friday evening, April 1, with Mrs. Humphrey contributing some of her best songs. The programme included:—

- Sonata, D-major Schubert
 Allegro Vivace. Andante. Scherzo. Rondo.
 Songs. a. Cradle Song. Grieg. b. Spring Night. Schumann
 Gavotte, E-major Bach-Saint-Saëns
 E-minor Fugue Handel-Liszt
 Etude, A-minor Chopin
 Song, "Jerusalem, thou that killest the Prophets"
 Mendelssohn
 Toccata, C-major Schumann
 Song, Spring Fancies Rubinstein
 Largo Bach-Saint-Saëns
 Etude, C-major Rubinstein

Mr. Tucker played the Schubert Sonata and the Chopin Etude with much refinement of expression, and brought out the characteristic beauty of all his wide range of selections. The very difficult Toccata of Schumann was so thoroughly and freely mastered as to give more pleasure than it usually does. Mrs. Allen sang "Jerusalem," from *St. Paul*, with chaste, impressive fervor.

LOCAL ITEMS.

MR. WM. H. SHERWOOD gives the first of his three concerts at the Meionnaon this evening. Beethoven and Bach furnish the principal matter: of the former, Sonata Op. 31, No. 1, and Sonata for violin and piano, in E-flat, Op. 12; of Bach: Air de la Pentecôte, and Gavottes for violin; Preludes, Fugues, Gavotte, etc., for the pianoforte; and Liszt's arrangement of the great organ Fantasia and Fugue in G-minor. Mons. Alfred De Séve is the violinist. Mrs. Grace Hiltz-Gleason will sing songs by Maas, Jensen, Rubinstein and Mendelssohn. The second concert (April 28), will be devoted to Schumann and Chopin, Mrs. Sherwood taking part.

—Mr. Lang's first concert at the new Brattle Square Church, which seats about six hundred, with a grand orchestra of seventy-five, will take place tomorrow Sunday (evening). He will give the Overture to *St. Paul*, the Pastoral Symphony of Beethoven, and

the first movement of Rubinstein's "Ocean" Symphony. Mrs. Allen will sing "Angels ever bright and fair," and Mendelssohn's "Jerusalem." The occasion is one of novel and especial interest. — On Sunday evening, May 1, Mr. Lang's orchestra will play the great Schubert Symphony, Mendelssohn's Overture: "Beached at Sea, and Prosperous Voyage," and Beethoven's *Coriolanus* Overture. Mr. Henschel and Mr. John F. Winch will sing.

—On Saturday afternoon, May 7, Mr. Louis Maas of Leipzig, will give a grand Orchestral Concert in aid of the Printing Fund for the Perkins Institution and Massachusetts School (not "Asylum") for the Blind. Such a cause, the merits and the needs of which have been so eloquently set forth of late, ought to ensure an eager attendance and a crowded Music Hall. Here is Mr. Maas's programme, rich in novelties and splendors better known:—

- Overture—"Hannibal." Op. 7 Louis Maas
 Concerto for the pianoforte with orchestra,
 (No. 4, in D-minor, Op. 70), played by
 Mr. L. Maas A. Rubinstein
 "A Festival Scene," Op. 9 Louis Maas
 "Träumerei," for string instruments R. Schumann
 Norsk Bondedans, Norwegian Peasants' Dance
 Paa Bandaksvandet, On Bandaks Lake,
 Folkedans, Norwegian National Dance,
 Pièces Caractéristiques, Op. 13 Louis Maas
 Grand Symphony in C-major F. Schubert
 The Orchestral numbers will be conducted by Maas, and Mr. Carlyle Petersilea has kindly consented to lead the Concerto of Rubinstein.

—That very interesting young pianist, Miss Josephine E. Ware, will give a concert at the Meionnaon on Tuesday evening, May 3. She will play, with the Beethoven Club, Schubert's "Trout" Quintet, and a Quintet by Goldmark, Op. 30; and for solos, Chopin's *Berceuse*, and *Valse Caprice*, by Rubinstein. Mrs. Allen will sing Handel's "Mio bel tesoro," and songs by Schubert and Grieg.

NEW YORK, with Dr. Damrosch's great festival, will be the centre of musical interest during the whole of the first week in May. Orchestra of 250; Chorus of 1200 voices, besides 1500 girls from the schools, and 250 boys from the church choirs; Gerster, Cary, Campanini, Whitney, Remmert, and other noted singers; Handel's *Dettingen Te Deum*; Rubinstein's *Tower of Babel*; *The Messiah*; Ninth Symphony; Berlioz's *Requiem*, and a great abundance and variety of lesser treasures old and new—all in four evenings and three afternoon concerts, beginning Tuesday evening. The hall will seat 10,000 people; plans of it may be found and tickets bought in Boston music stores. Who will not fly to Gotham?

MUSIC ABROAD.

PARIS. The Chicago *Tribune* has the following cable dispatch, dated April 1:—

After delays and disappointments innumerable, Charles Gounod's new four-act opera, *Le Tribut de Zamora*, was produced at the Grand Opera this evening before a house packed from floor to ceiling with literary, artistic, and fashionable celebrities. It may be stated at once that it was very favorably received. Since it was originally composed, two years ago, the work has been frequently revised and altered. Four distinct editions have been engraved by M. Choudens, the publisher, since 1878. In its primitive form, *Le Tribut de Zamora* would have taken seven hours to perform. By repeated and ruthless cuts the work was at last reduced to a reasonable proportion. Excisions were made up to the very eve of the production, and several numbers were sacrificed at the first and only dress rehearsal of the opera, which took place in the strictest privacy on Tuesday night. When produced, this evening, the opera was entirely fresh to Paris, and the reception given it must be taken to express the honest and unbiased opinion of a first night's audience. MM. D'Ennery and Breslin's libretto, though not strikingly novel, is dramatic, and well suited for operatic treatment. It may be remembered that M. D'Ennery offered it in the first instance to Verdi, by whom it was declined. It was then offered to M. Gounod and accepted. The plot is laid at some undefined period of the Moorish occupation of Spain, and the action is transferred, as occasion requires, from Zamora to Cordova. There is no overture to the opera. After a short and insignificant orchestral introduction, the curtain rises on a bright and sunny scene in the Spanish town. On the right is a palace; on the left is the modest house of Xaima, acted by Mlle. Daram, the soprano. Xaima is a pretty Spanish girl, betrothed to a poor Christian adorer called Manuel, represented by M. Sellier, the tenor. The marriage is about to be celebrated. There is a rather insipid chorus of towns-

people, and presently Manuel appears, singing a pretty serenade under his mistress's balcony. Xaima replies, and all seems smiling, when a flourish of trumpets is heard announcing the arrival of the fierce and redoubtable Moorish chief, Ben Said, played by M. Lassalle, the baritone. Agreeably to custom Ben Said has come in the name of the caliph to exact a period of his tribute of virgins. Lots are drawn and Xaima, despite the musical despair of her lover, is carried off to be sold as a slave, and the curtain falls on a commonplace finale. The war-song performed in this act was redemanded with enthusiasm. Act II transports us to a place outside the ramparts of Cordova, and allows the introduction of a glittering and picturesque cortège. There is a liberal allowance of trumpets and other brass instruments. As in *Aida*, the brass band on the stage responds to the orchestra before the footlights. Xaima and her companions are put up for auction. There is a furious competition between Manuel and Ben Said. The latter has taken a liking to Xaima, and finally becomes her master. The act ends with a very effective finale. The third act is the longest, and perhaps the most interesting in the opera. The scene is a gorgeous interior in the harem of Ben Said's palace. A ballet is introduced. The music is piquant and charming, partly in warlike and partly in a softer and more pastoral key. The instrumentation is ingenious, and the melody rudely interrupted by a duel between Ben Said and his rival Manuel. The latter is vanquished, and is only spared, thanks to the passionate intervention of Xaima, who vows she will kill herself if Manuel is slain. The interest is well sustained. In the fourth act an important part is played by a mad woman named Hermosa, represented by Mlle. Krauss. Hermosa had already appeared in the preceding act. Her husband is Xaima's father. He had been killed in battle by Ben Said. The scene is a garden of Ben Said's palace. Hermosa, in a moment of lucid recollection, recognizes her daughter Xaima, and determines to avenge her wrongs. There is a very beautiful dramatic duo for mother and daughter, introducing the motive of the war-song so highly applauded in the first act. In the *denouement*, Hermosa stabs Ben Said, Xaima is restored to her lover's arms, and the avenging mother is allowed to escape unharmed, thanks to the mental infirmity which makes her sacred. The costumes and scenery are singularly picturesque, but there were evidences of insufficient rehearsal in the choruses. Mlle. Krauss won a triumph in her great scene with Xaima. She was twice encoored. There were loud calls for M. Gounod at the end of the performance. The composer conducted his opera in person.

—Louis Gallet has published, in *La Nouvelle Revue*, a list of operas now ready for representation in Paris. Here it is, preceded by the names of the composers: Ambroise Thomas, *Françoise de Rimini*. Gounod, *Maître Pierre*, Georges Dandini. Victor Massé, *Une Nuit de Cléopâtre*. Ernest Reyer, *Sigurd*. Jules Massenet, *La Hérodias*, *La Phœbé*. Camille Saint-Saëns, *Samson et Delila*, *Etienne Marcel*, *Brunhilde*. Victor Joncières, *Le Chevalier Jean*. Godard, *Les Gueffes*. Delibes, *L'Oiseau bleu*, *Jacques Callot*. Hector Salomon, *Bianca Capello*. Diaz, *Benvenuto Cellini*. Lalo, *Fiesque*, *Le Roi d'Is*. Paladilhe, *Patrie*. Dubois, *Fritjof*. Guiraud, *Le Feu*, *Galante Aventure*. Widor, *Le Capitaine Loys*. Leneveu, *Velleda*. Paul Puget, *Le Bâtard de Mauléon*. Raoul Pugno, *La belle Edith*. Salvayre, *Richard III*. Mermet, *Bacchus*. Membree, *Phérog*, *Colomba*. Vaucorbeil, *Mahomet*. Lefebvre, *Lucrèce*, *Le Voile*. H. Maréchal, *La Taverne des Trabans*, *Calendal*. De Grandval, *Le Conte Hermann*. G. Faure, *Faustine*. Rousseau, *Sabinus*. Vêronge de la Nux, *Lucrèce*. Wormser, *La Fille de Ganelon*.

—Nicolas Rubinstein, brother of Anton Rubinstein, died in Paris last week at the Grand Hotel, while on his way to the South of France. He was born at Moscow in 1835. At the age of seven years, in co-operation with his brother, Anton, he successfully began his concert career. At a later period he studied at Berlin, under Kullak and Dehn. In the year 1859 he founded the Moscow "Société Musicale," whose symphonic concerts he conducted uninterruptedly; and in 1864, the Moscow Conservatoire, which, under his direction, ranked very highly, particularly in the composition and pianoforte classes. In 1878, at the Paris Exhibition, he conducted the Russian concerts at the Trocadéro. One of his most famous pupils, well known in Germany, is Vjera Timanoff. Anton Rubinstein hurried from Madrid to the bedside of his dying brother, whose remains have been sent to Moscow. — *Parisian*.

MILAN. A correspondent of the London *Musical Standard* (April 2) writes: "I have received glowing accounts of the production of Verdi's revised edition of *Simon Boccanegra* the other night. The opera is

a complete success, and Verdi had twenty-three recalls. The libretto is to a great extent founded on Schiller's noble tragedy, "Fiesco." Amongst the most striking features of the opera may be mentioned a very beautiful prologue, an effective aria for Fiesco, with a women's chorus in the distance, a tender and melodious love-duo, in which there occurs an allegro, terminated by a most exquisite and original *rallentando*. This allegro, the episode of Amelia's meeting with the Doge, and Fiesco's air were enthusiastically redemanded. Verdi has re-written or altered almost the whole of his opera. The execution, with a few exceptions, seems to have been admirable, and Maurel had a personal triumph. *Simon Boccanegra* will be only played in Milan till the middle of April, for the present, but in September it is to be revived. After the production of the opera, Verdi returned to his palace at Genoa. For some time to come he will doubtless devote himself, heart and soul, to his *Iago*, which he has promised to the management of the Scala. If all goes well, *Iago* may be put upon the stage next winter."

QUEDLINGBURG. — On the 9th inst., the *Persai* of Æschylus was performed here in the large hall of the Royal Gymnasium, which was almost inconveniently filled by residents and visitors. This magnificent work in celebration of victory was first represented 472 years B. C., and nothing like it was suggested in Germany either by the wars of deliverance or by the great war in 1870-71. The present translation emanates from Professor Köchly, of Heidelberg, who was too soon snatched from science, and whom the Hereditary Prince of Saxe-Meiningen induced to undertake the task. The Prince himself set the choruses and melodramatic parts of the work, and we are indebted to Herr Wackerman, *Musikdirector* at Quedlingburg, for scoring them for grand orchestra. The characters were read by students, while the Students' Chorus, some excellent soloists, and the orchestra under Wackermann's direction executed the music. With regard to the latter, those who heard it felt it might have been born with the work itself, so fully has the composer entered into the latter, and changed it into his own flesh and blood. The music accompanies, interprets, and intensifies the words, and, when these might leave us calm and unmoved, irresistibly excites our profoundest sympathies. Above all, it renders clearly perceptible, even in its most delicate details, the structure, so artistically planned, of the choruses, monodies, and other factors, imparting to the whole, despite the instances of most strongly accented feeling, the necessary mollifying and heart-soothing repose. The performance, which the royal composer had assisted to get up, by being present at the last two rehearsals, was in every respect a success, and it was evident that all engaged in it were animated by that genuine devotion to their task and high-strung frame of mind which can make up for the absence of virtuosity. We bid farewell to this smiling little town in the Hartz with great respect for the spirit of its Gymnasium and the healthy tone of its musical life, which has manifestly enjoyed long and intelligent culture. The *Persai*, as yet unpublished, was in 1876 provided with choruses for male voices and pianoforte accompaniment, in which form it has been performed three times: namely, in Heidelberg, Mannheim, and Vienna. It differs from other Greek dramas which have been set to music, inasmuch as the choruses are treated more like recitatives and in a simpler style, so that we feel the ancient Greeks themselves might have carried them out in the same way. The composer has recently gone over his music afresh, and Herr Wackermann has scored it for grand orchestra. — *Signale*.

LONDON. This year's Covent Garden season of Italian operatic performances began April 19. Mr. Gye's prospectus promises the production of Herr Anton Rubinstein's new opera, Italianized as *Il Demonio*, and the revival of Mozart's *Il Seraglio* (*Die Entführung aus dem Serail*), with a possibility of the production of Signor Boito's *Mefistofele*. Herr Rubinstein has gained high distinction abroad as a composer for the stage, but the forthcoming performance of his new work will present him for the first time in that capacity in this country, where he has hitherto been known only by his extraordinary pianoforte playing. He is expected to visit London for the purpose of superintending the bringing out of his opera. The cast of *Il Demonio* will have the advantage of including Madame Albani and M. Lassalle in the principal characters. In *Il Seraglio* the part of Costanza will be sustained by Mme. Sembrich, whose possession of a high soprano voice of rare compass eminently qualifies her for music written for a singer of exceptional gifts in this respect. Another speciality will be Mme. Adeline's

Patti's appearance as Desdemona in Rossini's *Otello*, thus affording fresh opportunity for evidencing the great prima donna's excellence in the expression of tragic passion. The florid music written for Desdemona will find its best possible realization by one of the greatest Rossinian singers that ever appeared. In Mr. Gye's list of engagements, new appearances are announced to be made by Mlle. J. de Reszke, Madame Fursche-Madier, Mlle. E. Warnots and Guercia; Signori Mierzwinsky and Perugini, Herr Labatt and M. Vergnet (tenors), and Signor Sante Athon, Herr Bulss. MM. Dauphin and Gresse, and Mr. Griffin (baritones and basses). Many familiar names reappear in the list, including those of Mlle. Valleria, Pasqua, Mantilla, Ghiotti, Morini and Sonnino; Mme. Scacchi, Signori Nicolini, Gayarre, Marini, Manfredi, T. Corsi, Fille, Cotogni, De Reszke, Ciampi, Uggetti, Silvestri, Scolar, Ragner, M. Gailhard, etc.

— At the last Philharmonic concert Spohr's great symphony, *Die Weihe der Töne*, was given, the overtures being Spontini's *La Vestale*, Sterndale Bennett's *Paradise and the Peri*, and a curious jumble of cacophony, entitled *Sigurd Stembe*, intended by the composer, Herr Svendsen, as a musical illustration of Björnsen's much vaunted poem. Herr Joachim played Beethoven's violin concerto more than ever superbly, and vocal music was contributed by Mme. Orgeni.

— "All our London correspondents," remarks *Le Ménestrel*, "vie in celebrating the triumph gained at St. James's Hall by the French school, which M. Charles Lamoureux had made it his pleasure and duty to present before our English neighbors. Every piece in the programme, compiled with rare skill, was received with a warmth which one is not accustomed to see in the dilettanti of Old Albion; but the honors of the evening certainly fell to the duo from 'Beatrice et Bénédicte,' by Berlioz, and the symphony by M. Théodore Gouvy."

— HERR RICHARD WAGNER takes the liveliest interest in the scheme of Wagnerian opera, under Herr Richter, at Drury Lane next year, and he has invited its founder to Bayreuth, whence Herr Franke departed direct from London on Tuesday. It is not impossible that this event may restore complete confidence between Herren Wagner and Richter, whose relations have been somewhat strained of late.

The proposal has been made to Mr. Gye to produce the "Nibelungen Ring" at Covent Garden next season, twelve performances being given on the "off nights," by Herr Neumann's Leipzig troupe. This may partly explain the present increase of prices. The "Nibelungen Ring" could not be produced unless stalls were at least 31s. 6d., and even then the balance of profit would be problematical. Covent Garden is hardly the place for the work, as the associations of the Royal Italian Opera are scarcely favorable to that ensemble which Wagner's tetralogy imperatively demands. — *Figaro*, April 9.

— MR. MAPLESON will issue his prospectus shortly, but he has already decided that the season at Her Majesty's will open May 7, with Madame Nilsson, Madame Trebelli, and Mr. Maas in *Faust*. Boito's *Mefistofele* will of course be immediately revived. The contracts have not yet all been signed, but it is presumed that the list of principal artists published in the *Figaro* of March 2 will be found tolerably correct. That list included the names of Mesdames Nilsson, Gerster, Marie Roze, Swift, and Trebelli; Mlle. Hauck, Lilli Lehmann, Vanzandt, Vallega, Ricci, Tremelli, and Cary; MM. Campanini, Ravelli, Fancelli, Lazarini, Maas, Runcio, Frapporti, Rota, Del Puente, Gallassi, Aldighieri, Nannetti, Monti, and Corsini, with Madame Malvini Cavalazzi as *première danseuse*. Such, at any rate, was the list furnished by Mr. Mapleson, although it may be modified. There is a talk of the return of M. Faure, but the rumor must be accepted for what it is worth. Signor Faccio, the celebrated conductor, of Milan, is also mentioned by Mr. Mapleson as being engaged to act with Signor Arditi; but here, again, we must wait for the official prospectus. — *Ibid*.

A LETTER FROM LISZT ABOUT BUELOW.

(From the "Gazette de Hongrie.")

BUDA-PESTH, Feb. 18, 1881.

Honored Sir and Friend, — You wish to know what impression yesterday's Bülow Concert made upon me. He belongs to you, he belongs to us all, to the entire intelligent public of Europe. Stated in two words: it was admiration, enthusiasm. Twenty-five years ago Bülow was my pupil in music, just as twenty-five years previously I was the pupil of my highly-honored and dearly-loved master, Czerny. But it has been given to Bülow to strive better and more perseveringly than to me. His edition of Beethoven, which is worthy of all admiration, is dedicated to me as the "Fruit of my teaching." But here the teacher had to learn from his pupil, and Bülow continues to instruct — as much by his astonishing virtuosity as a pianist as by his extraordinary musical knowledge, and now also by his incomparable direction of the Meiningen Orchestra. There! you have an example of the musical progress of our times. Heartily yours, FRANZ LISZT.

Herrn Pazmandy.

